

Appendix-63
Resolution No. 27 {27-1 (27-1-8)}

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DEPARTMENT OF MUSIC

SEMESTER- VI

B.A. (Hons.)

Percussion Music Vocal/Instrumental (Tabla/ Pakhawaj)

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PERCUSSION MUSIC TABLA/PAKHAWAJ

Discipline Specific Core Course (DSC)

SEMESTER VI

DSC – 16 : Study of Indian Tala System & Present Musical Forms

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Study of Indian Tala System & Present Musical Forms (601)	4	3	1	0	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 5 years at an established music institute or from a reputed artiste /guru 	<p>Must have studied the following papers –</p> <ul style="list-style-type: none"> • General Terminology (Sem I) • Biographies & Composers of Music (Sem II) • Talas and compositions of Sem I, II, III & IV <p>OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala. • Talas of Sem I, II III & IV

Learning Objective

- Student is introduced to ancient Margi Deshi tala system
- Critical study of their respective instruments mentioned in ancient texts

- To know how abouts of various popular classical and semiclassical vocal genres such as Dhrupad, Khayal, Hori, Thumri, Ghazal etc
- Elementary knowledge of western staff notation

Learning Outcome

- The student studies about the ancient Tala system
- He learns about the musical forms of Hindustani music
- He learns to write the practical compositions according to the Notation system
- He studies about the theoretical aspects of Talas

Components (45 Hours)

Unit 1 (6 Hours)

Brief introduction of Tala Ke Dus Pran.

Unit 2 (6 Hours)

Brief study of Margi and Deshi Tala Paddhati.

Unit 3 (6 Hours)

Merits and Demerits of Awanaddha Vadak according to ancient

Unit 4 (9 Hours)

Brief knowledge of Dhrupad, Dhamar, Khayal , Hori, Sadra, Thumri, Tappa, Bhajan , Ghazal and qauvali and also the Talas used to accompany these styles.

Unit 5 (6 Hours)

Elementary knowledge of staff notation system.

Unit 6 (6 Hours)

Basic principles of art of accompanying various instrumental and vocal styles.

Unit 7 (6 Hours)

Notation of compositions in prescribed Talas.

Suggestive Reading :

- Mishra, Chhote Lal (2006) Tala Prabandha, Kanishka Publishers, New Delhi
- Brihaspati, Acharya (1989) Bharat Ka Sangeet Siddhant, Bhraaspati Publishers
- Paranjape, Shridhar (1972) Sangeet Bodh, Madhya Pradesh Hindi Granth Academy, Bhopal. M.P

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delhi
- Veer, Ramatavar (1980) Theory of Indian Music, Pankaj Publishers, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet ka Itihaas ,Sangeet Research Academy, Kolkata
- Rao, Manohar Bhalachandra Marahte (1991) Taal Vadya Shastra, Sharma Pustak Sadan , Patnkar Bazar, Gwalior
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt.Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai

DSC – 17 STAGE PERFORMANCE

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Stage Performance (602)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 5 years at an established music institute or from a reputed artiste /guru 	<p>Must have studied the following papers –</p> <ul style="list-style-type: none"> • General Terminology • Biographies & Composers of Music • Talas and compositions of Sem I, II, III IV <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala.

						<ul style="list-style-type: none">Talas of Sem I, II III & IV
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Learning Objective

A complete aesthetical tabla/Pakhawaj solo playing with the sound knowledge of different gharans/paramparas thus enabling the students to have a vast and deep view of the rich legacy of the instrument.

- Advanced learning in accompanying the Hindustani Vocal and Instrumental music.This enhances the students skill to face the challenges at his work place too.

Learning Outcome

- The student is able to give a practical demonstration of the prescribed Talas
- He is able to demonstrate various aspects of Talas and their differentiation.

Components (120 Hours)

TABLA

Unit 1 (20 Hours)

- Prescribed Talas :Teentala, Jhaptala, Ektala, Chautala, Dhamar, Sooltala Deepchandi, Jata, Tilwarda, Jhumara & Tevra.**

Unit 2 (18 Hours)

- Complete aesthetical Tabla solo recital with different Gharanedar Compostions in Teentala for 10 minutes and in Jhaptala and Rupak for 10 minutes.

Unit 3 (18 Hours)

- Solo performance in Ektala with Uthan/Peshkar, Kayada, Rela, Tukra, Chakradar & Tihai.

Unit 4 (10 Hours)

- Darjje ki Gat in Teentala.

Unit 5 (8 Hours)

- Farda in Teentala.

Unit 6 (10 Hours)

- Gat kayada in Teentala.

Unit 6 (10 Hours)

- One Kayada of Takatirakitaka in Ektala.

Unit 7 (10 Hours)

- One Rela of Dhere Dhere in Ektala.

Unit 8 (10 Hours)

- One Farmaishi Chakradar in Ektala.

Unit 9 (8 Hours)

- Knowledge of Tuning of Tabla.

Unit 10 (8 Hours)

- Notation book to be submitted for internal assessment.

PAKHAWAJ**Unit 1 A (20 Hourse)**

Prescribed Talas :Chautala, Sooltala, Dhamar, Ektala, Keharwa & Dadra

Unit 2 A (20 Hours)

Complete rendering of solo Pakhawaj for at least 15 minutes in Chautala and 10 minutes in Sooltala / Tevra with following: Uthan, Rela, Stuti & Paran etc.

Unit 3 A (20 Hours)

- Knowledge of accompaniment with Instrumental styles: Instrumental composition of Dhrupad – Dhamar styles.

Unit 4 A (12 Hours)

- Knowledge of accompaniment with vocal styles: Dhrupad, Dhamar.

Unit 5 A (12 Hours)

- Knowledge of talas of Tabla: Jhaptala, Ektala, Keharwa and Dadra.

Unit 6 A (12 Hours)

- Ability to play advance compositions in Chautala and Dhamar.

Unit 7 A (12 Hours)

- Knowledge of Tuning of Pakhawaj.

Unit 8 A (12 Hours)

- Notation book to be submitted for internal assessment.

Note: Students of Percussion Music have to prepare according to the requirements of their respective Units.

Suggestive Reading :

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanshika Publishers, Delh
- Karn, Dr. Nageshwar Lal (2001) Kathak Nritya me Tabla Sangati, Kanishka Publishers
- Mishra, Pt. Chhote Lal (2006) Tabla Grantha, Kanishka Publishers, New Delhi
- Das, Purushottam, (1983) Mridanga Vaadan, Sangeet Natak Academy, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet Ka Itihas, Sangeet Research Academy, Kolkata
- Taal Anka, (1997) Sangeet Karyalaya, Hathras
- Gopal, Shreejyanthi (2004), B.R. Rhythm, Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt.Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai

DSC –18 Practicle Assessment of Tala

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
Practicle Assessment of Tala (603)	4	0	0	4	<ul style="list-style-type: none"> • Class XII Pass • Must have learnt for a minimum of 5 years at an established music institute or from a reputed artiste /guru 	Must have studied the following papers – <ul style="list-style-type: none"> • General Terminology (Sem I) • Biographies & Composers of Music (Sem II) • Talas and compositions of Sem I, II, III & IV <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must have an understanding of the basic concepts such as Laya, playing techniques, Sound production on Tabla/Pakhawaj Tala & Basic compositions etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the Kayada, Rela, Tukda, Paran • Knowledge of the Prachalit Tala. • Talas of Sem I, II III & IV

Learning Objective

- A complete aesthetical Tabla/Pakhawaj solo playing with the sound knowledge of different Gharans/Paramparas thus enabling the students to have a vast and deep view of the rich legacy of the instrument.
- Advanced learning in accompanying the Hindustani Vocal and Instrumental music. This enhances the students skill to face the challenges at his work place too.

Learning Outcome

- The student is able to give a practical demonstration of the prescribed Talas
- He is able to demonstrate various aspects of Talas and their differentiation.

Components (120 Hours)

TABLA

Unit 1 (20 Hours)

- Prescribed Talas :Teentala, Jhaptala, Ektala, Chautala, Dhamar, Sooltala Deepchandi, Jata, Tilwarda, Jhumara & Tevra.

Unit 2 (20 Hours)

- Complete aesthetical Tabla solo recital with different Gharanedar Compositions in Teentala for 10 minutes and in Jhaptala and Rupak for 10 minutes.

Unit 3 (20 Hours)

- Solo performance in Ektala with Uthan/Peshkar, Kayada, Rela, Tukra, Chakradar & Tihai.

Unit 4 (15 Hours)

- Knowledge of accompaniment in Instrumental styles. Masitkhani Gat, Thumri/Dhun.

Unit 5 (15 Hours)

- Knowledge of accompaniment with vocal styles i.e. Khayal (Bada & Chhota) Tarana, Thumri/Dadra with Laggi Ladi.

Unit 6 (10 Hours)

- Playing techniques of Talas of Pakhawaj: Chautala, Dhamar, Sooltala and Tevra.

Unit 7 (10 Hours)

- Knowledge of Tuning of Tabla.

Unit 8 (10 Hours)

- Notation book to be submitted for internal assessment.

PAKHAWAJ

Unit 1 A (20 Hours)

- Prescribed Talas :Chautala, Sooltala, Dhamar, Ektala, Deepchandi, Jata, Tilwarda, Jhumara & Dadra.

Unit 2 A (15 Hours)

- Complete rendering of solo Pakhawaj for at least 10 minutes in Chautala, Sultala, Dhamar.

Unit 3 A (15 Hours)

- Solo Performance 10 minutes in Gajjhampa with following: Uthan, Rela, Stuti & Paran etc.

Unit 4 A (15 Hours)

- Knowledge of accompaniment with Instrumental styles: Instrumental composition of Dhrupad – Dhamar styles.

Unit 5 A (10 Hours)

- Knowledge of accompaniment with vocal styles: Dhrupad, Dhamar.

Unit 6 A (15 Hours)

- Knowledge of talas of Tabla: Jhaptala, Ektala, Keharwa and Dadra.

Unit 7 A (10 Hours)

- Ability to play advance compositions in Chautala and Dhamar.

Unit 8 A (10 Hours)

- Knowledge of Tuning of Pakhawaj.

Unit 9 A (10 Hours)

- Notation book to be submitted for internal assessment.

Note: Students of Percussion Music have to prepare according to the requirements of their respective Units.

Suggestive Reading :

- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanishka Publishers, Delhi
- Karn, Dr. Nageshwar Lal (2001) Kathak Nritya me Tabla Sangati, Kanishka Publishers
- Mishra, Pt. Chhote Lal (2006) Tabla Grantha, Kanishka Publishers, New Delhi
- Das, Purushottam, (1983) Mridanga Vaadan, Sangeet Natak Academy, New Delhi
- Thakur, Jaidev Singh (1994) Bhartiya Sangeet Ka Itihas, Sangeet Research Academy, Kolkata
- Taal Anka, (1997) Sangeet Karyalaya, Hathras
- Gopal, Shreejyanthi (2004), B.R. Rhythm, Delhi
- Mainkar Pt. Sudhir, Tabala vadan mein nihit Soundarya, Gandharva Mahavidyalaya, Mumbai
- Mainkar, Pt. Sudhir, Kala Aur Shastra, Gandharv Mahavidyalaya, Mumbai
- Dandage Pt. Amod, Tabla ke Antarang, Bhairav Prakashan, Kolhapur.
- Mulgaonkar Pt. Arvind, Tabla, Populer Prakashan, Mumbai

PERCUSSION MUSIC TABLA/PAKHAWAJ**Syllabus for DSE TABLA****SEMESTER – VI****DSE – PERCUSSION TABLA (4)**

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE- PERCUSSION TABLA (4)	4	1	0	3	Class XII Pass	<p>Student have studied the following papers –</p> <ul style="list-style-type: none"> • Theory topics in Sem III, IV & V • Talas and compositions of Sem III, IV & V • Must have an understanding of the basic concepts such as Laya, Varna Nikas, Tala etc and their associated components • Knowledge of the Bhatkhande and Paluskar notation systems • Knowledge of the nilkas of various varnas. • Compositions and talas of Sem V • Practical contents in Sem III, IV & V • Talas and compositions of Sem V • Must have an understanding of the basic concepts such as Laya, Varna Nikas, Tala etc and their associated components • Knowledge of the nikas of various varnas. • Knowledge of Kayada, Rela & Tukda • Compositions and talas of Sem V

Learning Objective

- The students are taught primarily the techniques and art of playing Tabla in this course. Music being a primary form of Art, is a very specialized subject, which needs specialized training too, especially the Practical,
- Different Talas, finger techniques and compositions are taught in an age-old 'Oral tradition', imbibing this vital element of teaching-learning from the traditional 'Guru-Shishya Parampara',
- The teacher and the students sit on the carpeted floor facing each other, and the students repeat all that the teacher plays/ demonstrates practically.
- The students are encouraged to improvise after learning the basic techniques, be it in the slow elaborations of different Thekas, or in the fast presentation of compositions.

- The students are taught to keep in mind the aesthetics of both the tala, playing style, clarity of bols and the overall performance in the mind at all times.
- The students, thus, get trained towards becoming young budding Solo performing artistes and accompanists as well.

Learning Outcome

- The students of this course get the knowledge of playing the Theka of Jhaptala/Sultala.
- Students learn about 'Te Te', 'Tirakit'/'Dhumkit' compositions with variations, SadharanTukda, Paran and Tihai in Jhaptala/Sultala.
- The students develop the ability to play Theka with Thah, Dugun, Tigun and Chougun in Rupak Tala/Tevra Tala.
- The students learn about the accompaniment with Chhota Khayal/Dhrupad and Bhajan.

Theory Component

Unit 1 (2 Hours)

History of Gharana System

Unit 2 (2 Hours)

Origin & development of various Gharanas of Tabla.

Unit 3 (2 Hours)

Various Gharanas of Pakhawaj

Unit 4 (2 Hours)

Specialties of the Gharana of Tabla.

Unit 5 (3 Hours)

Study of various Gharanedar Bandish

Unit 6 (2 Hours)

Biographies of the Gharanedar Legend artistes .

Unit 7 (2 Hours)

- Notation book prepare for compositions writing.

Practical Component

Unit 1 (5 Hours)

Prescribed Talas : Teentala, Jhaptala, Ektala, Choutala, Addha, Jhumara, Dhamar, Adachartala, Deepchandi, Keharwa & Dadra

Unit 2 (15 Hours)

Solo recital with following : Kayada, Rela, Tukra, Chakradar, Paran & Tihai in Teentala.

Unit 3 (10 Hours)

Solo recital with following Two advance Kayada, Rela, Tihai & Tukda etc in Jhaptala.

Unit 4 (10 Hours)

One Uthan, Two Sadharan Tukra, Two Chakradar Tukra, One Paran Two Tihai One Dumdar & One Bedumdar in Teentala.

Unit 5 (10 Hours)Two Kayada with four Palta and Tihai in Ektala.

Unit 6 (5 Hours)

One Dhere Dhere Rela with four Palta & Tihai in Jhaptala.

Unit 7 (15 Hours)

One Uthan, Two Sadharan Tukra, Two Chakradar Tukra, Two Tihai One Dumdar & One Bedumdar in Jhaptala.

Unit 8 (10 Hours)

Knowledge of playing the Theka of prescribed Talas in different laya.

Unit 9 (10 Hours)

Ability to accompaniment with Bhajan & Geet.

Suggestive Reading :

- Mishra, Pt. Chhotel Lal, Taal Prasoon (2004) Kanishka Publisher, Delhi
- Kumar, Dr. Ajay, Banaras Gharane Ke Pravartak Pandit Ram Sahai Ji Ki Tabla Vadan Parampra (2022) Kanishka Publishers, Delhi
- Shukla, Dr, Yogmaya, Table Ka Udgam Vikas evam Vadan Shailiyan, Delhi Vishwavidyalay Prakashan
- Mishra, Pt. Chhote Lal, Taal Prabandh, Kanishka Publisher, Delhi
- Mishra, Pt. Chhote Lal, Playing Techniques of Tabla: Banaras Gharana, Kanishka Publisher, Delhi
- Das, Purushottam, Mridanga Vadan, Sangeet Natak Akademi, Delhi